

KERAMIC STUDIO

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As far as the decoration of tableware is concerned the amateur decorator of the United States is working along very safe lines and a careful review of the work of English, French and Italian decorators at the Turin Exposition leaves very little in the way of inspiration for American workers. The English ware as a rule, is impossible; the decorations too big and glaring in color; it is only in the reproductions of old English wares such as Derby, Worcester, etc., that much refinement of taste is shown. This is the general rule, though of course there are exceptions. The conventional designs are usually too intricate and scattering in effect, when not too big and coarse. The French decorations are better, especially as they are modelled either after the German school or are faithful reproductions of the Rouen, Monstiers and other old Faïences of France, the colors being soft and harmonious and at the same time quaint; the old, yellow, blue and green with touches of reddish brown being especially gratifying.

The old blue decorations in the ancient style are also most appetizing, the exact shade is difficult to describe, being a greyish greenish blue with at times a violet tinge. The Italian ware is decorated very generally with reproductions of old Italian Faïences, which are rather after the fashion of Polychrome Delft in fact there seems to be quite a general revival of old decorations of the Faïence type. The Italian designs differing from the French in that the old French Faïence is decorated mostly with flowers and figures very simply sketched and rather flat in color, every color being shaded with itself only with one stroke of the brush. The Italian Faïence is generally of the Renaissance type the old blue geometric or scroll designs being combined with figures, animals, flowers, etc., in polychrome of old yellow, green, red and brown. The German decorations are, perhaps, most along the lines of American work, the designs, as a rule, are strictly and geometrically conventional, the colors soft and harmonious only two or three tones or colors being used at a time and not too strongly contrasting either with each other or with the ware on which they are placed. They perhaps go to the extreme of conventionalization, but that is a good fault. The Austrian, Hungarian and Russian designs are of the same order with the addition of race characteristics. The Austrian is perhaps a little stronger in color contrasts. The Hungarian rather bizarre and the Russian rather hard in color and outline but not inharmonious, much black, dark blue and strong red, green and yellow being used. We have tried to get photographs of the various styles but the European is not in the same haste to "get there" as the American and it may be some time before we are able to show *Keramic Studio* readers what these wares really look like. Very little gold is seen on decorations. Occasional touches are seen in the Russian designs and in the reproduction of Old English and Sevres porcelains and of course there is always the strictly gold and white decoration.

There is absolutely nothing being done artistically abroad in the high fire porcelain except by Sevre, Berlin and Copen-

hagen and even that is being more or less commercialized. There was nothing new of superimposed glazes the effect being in some cases that of a highly polished stone of the dark green malachite order or a soft dark green mat or bronze effect with a fine "meander" of a darker color. These pieces, moreover, do not give anywhere the effect of porcelain, they look absolutely like polished stone or bronze and the latter are decorated in the Japanese fashion with birds, clouds, etc., in a lacquer effect. We were not able to find an exhibit from Copenhagen at Turin, but we understand that Copenhagen is making Faïence now. There seems at present to be rather an abandoning of the more difficult fields for that of the more profitable field of low fire faïence or the higher fire stoneware. In the fields of faïence and stoneware there is much that is new, artistic, inspiring, we are preparing an article on this work but will reserve it until the hoped for illustrations arrive. We will confine ourselves simply to the statement that the French work seems to be the most refined, varied and artistic. The English, florid and crude in most instances, but in others very interesting. These countries lead in number of ceramic workers, though Germany has many potteries in varying styles and artistic in quality. There is also a revival of the Persian and Hispano. Moresque pottery in their proper countries and it will not be long before both hemispheres will be flooded with the cheaper potteries. Then we may look for a revival of the high fire and more indestructible field of artistic porcelain.

The Lake of Geneva, Switzerland has suggested to us a color scheme which is not often found in porcelain but which in nature is most delightful. The lake itself is a soft emerald or apple green, shading through turquoise green to turquoise blue. The shadows are a darker violet green, the distant mountains vary from lavender to purple blue and the sky a pure blue. The shore line varying shades of dull or vivid green. Try this combination in whole or in part, you will find some thing delightfully refreshing.

A European trip emphasizes the old proverb "make haste slowly" while to the average American the dilatory habits of many countries of Europe are most aggravating, the fact remains that they enjoy life more, have time for culture, and they do accomplish things, especially in the lines of arts and sciences. We Americans work too steadily and too many hours, we wear out our inspiration and the result is a dull and ignorant commercialism. We make more money, possibly, but not for long, for our powers give out early from over work.

Ceramic workers, take a little rest and enjoy life! We pass by half the beauties and pleasures of life in our haste to get rich.



THE KAISER AS A TILE MAKER

The Emperor's success as a manufacturer of glazed tile on his estate at Kadinen has been so marked that he has found it necessary to have the plant enlarged. The work on the additional equipment is now nearly completed, and will go into operation early in April. The stations of a new line of the Berlin Underground Railway, completed several years ago, are ornamented with the tile from the Emperor's yard.

THE STUDY OF DESIGN AS APPLIED TO CERAMICS

[Courtesy of the American Woman's League]

Kathryn E. Cherry

LESSON II—DISCUSSION

THE most natural course of training is that which begins with the simple elements of an art and leads gradually to its more complex problems. As the simple problems present themselves, be ready and willing to give thought—a great amount of thought and time to these first exercises; for we learn best by doing. In the execution of the first lesson, rhythm is expressed. The harmony of design is worked out by the repetition of simple line and variation of lines and dots without the use of forms. By this simple means a feeling is created for construction and a desire for pattern, which is the natural outgrowth of repetition. Take any form, repeat it at intervals, and as surely as recurrent sounds give rhythm, you have pattern. By mere repetition, however, we do not create design. This is simply a mechanical process which any one can perform. But the creation of pattern calls for a knowledge of the construction of design.

The elements of design or painting are three in number: first—line, which is the boundary of shapes; second—light and dark masses; and third—color.

Light and dark masses depend entirely upon line—the grouping of lines in harmonious sizes and areas. In this particular exercise the student must learn to distinguish good and bad design, to determine for himself the reason for the merit or lack of merit of any design. Beautiful examples of constructional lines and the breaking up of spaces, showing rhythm, balance, and unity, are the Giotto Tower in Florence, the Casa d'Ora at Venice, and the Tower at Seville. These are splendid illustrations of line proportion and balance. These do not make us think of a checkerboard or the tiresome drum-beat. The Japanese devote no end of effort to the study of the breaking up of structural lines into pleasing spaces. Note their cabinets and chests. Many books are to be had from Japanese publications with hundreds of designs, no two alike. Balance means the arrangement of various masses and spaces in such a manner as to create a feeling of repose through the sense of symmetry and unity.

This lesson is given to the breaking up of areas by means of lines and the grouping of lines as masses, in an orderly way. From this a student will gain sufficient understanding of the principles of the art of design to develop the creative faculty of expressing ideas in pattern, and to seek inspiration from nature.

Nature is necessary to the designer, but not to the design. Nature will not furnish you with ideas, or teach you how to design, or give you the beauty which she places at your hands. Emerson says, "Though we travel the world over to find the beautiful, we must have it with us or we find it not." When we learn to think in terms of line, form, and tone, then we may call to nature for ideas and suggestions.

The purpose of ornament is to add interest to construction; and, perhaps after all, the principle of design is, that it must be interesting primarily because it is satisfactory in every way for its purpose. For this reason it must never be overloaded or crowded; it must appear to add interest and repose and not destroy the construction and function of the object.

A line or form must have a definite function and movement. No hesitating, careless element of a line that does not express a definite purpose is to be tolerated.

Lines, or boundaries of shapes, must always be considered first. In this lesson we have the square as a structural form; when breaking up this square, we adjust lines in mass and space

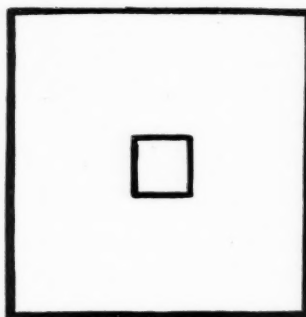


Figure I

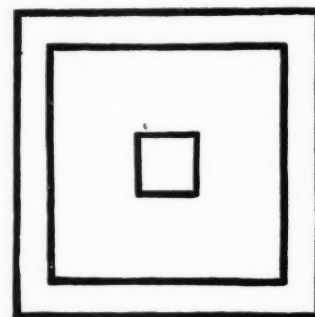


Figure II

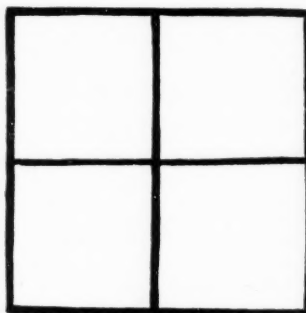


Figure III

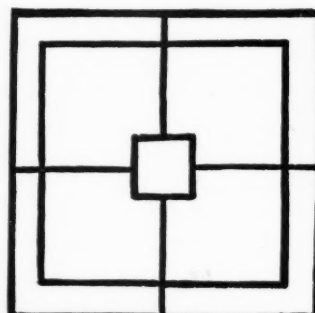


Figure IV

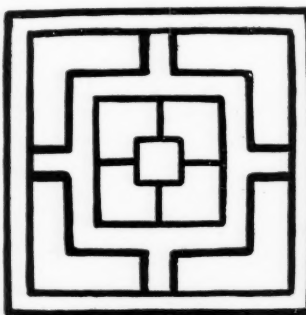


Figure V

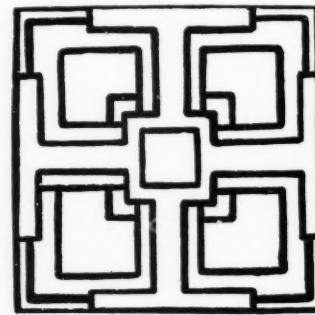


Figure VIII

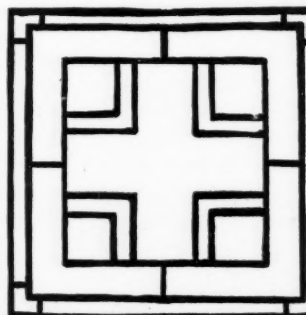


Figure VI

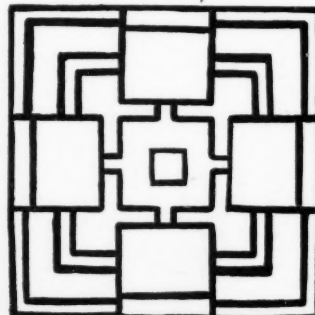


Figure IX

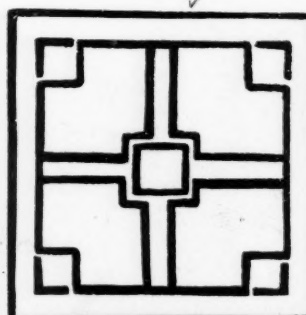


Figure VII

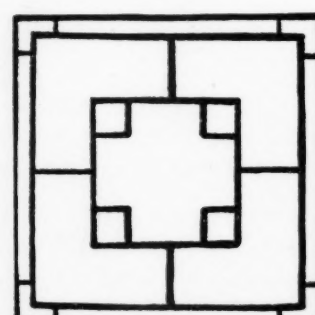
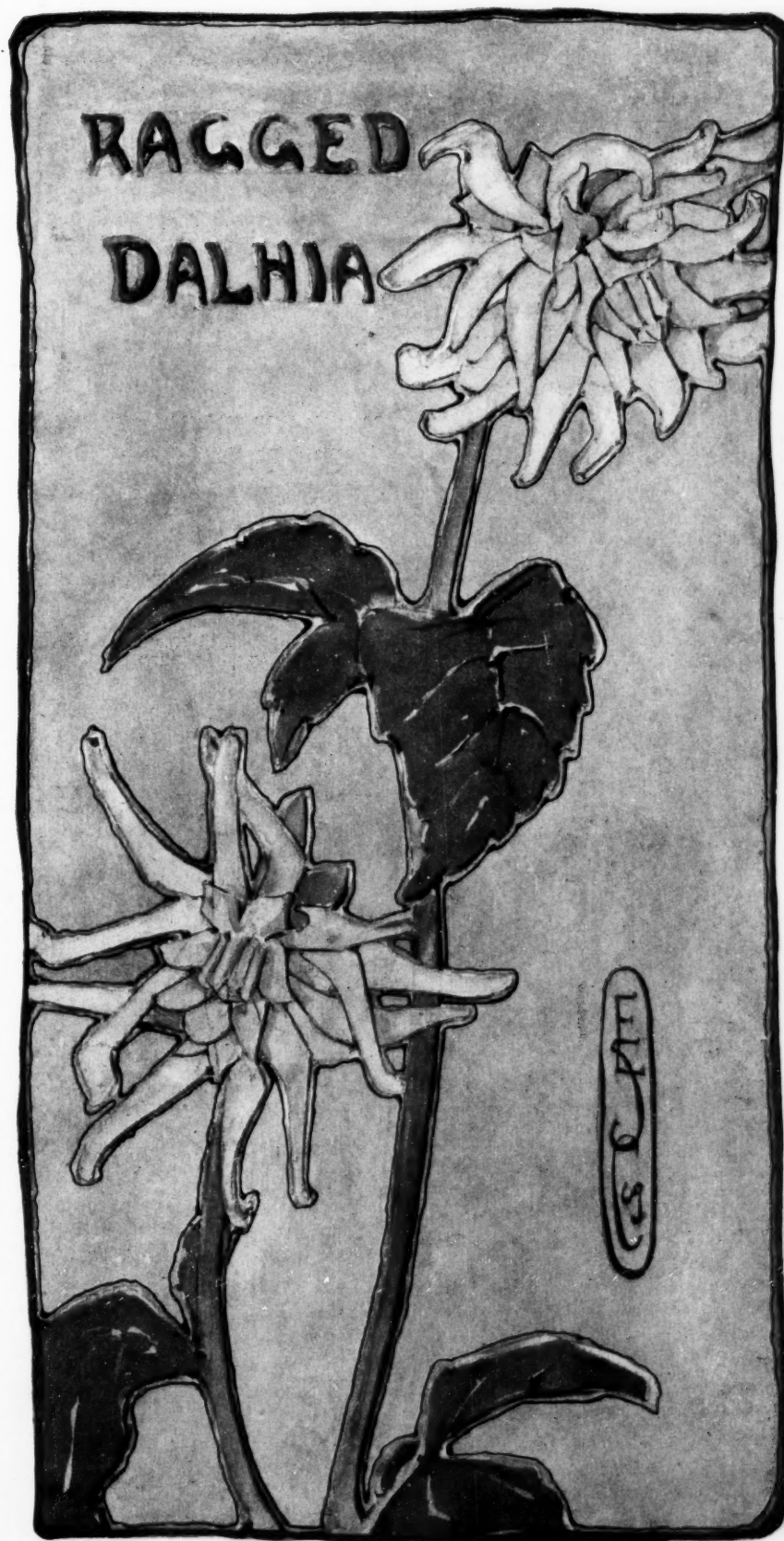


Figure X

PLATE I







CYCLAMEN OR SHOOTING STAR—EDITH ALMA ROSS

Outline design with Black and fire. Paint in background with Shading Green and Violet used very thin, then paint tips of flowers with Violet and Blood Red, the stems with Moss Green and Violet.

relation so that spotting as a whole will be of interest in its completeness, and will leave no feeling of emptiness. To accomplish this, there must be a definite space and a definite mass with subordinate spaces and masses. By space we mean the large part of the design which is left untouched, and by mass we mean the part of the design which is given up to lines or ornament.

In Plate I we are given the square to fill with interesting lines in relatively light and dark masses. Figure I does not interest us. It lacks harmony, and consequently interest, because the small square is not in good proportion to the structural lines. Naturally the small square drops out and insists upon more lines being placed within the large space. So let us add the line in Figure II. Now we are better satisfied, and yet we have not balance, for the lines are all mere repetitions of the outer lines without being held in the design. So let us bring lines in from the edge as in Figure III. Figure III is the same tiresome drumbeat or checkerboard; there is no variation of space or mass. But with the suggestion from I, II, and III, Figure IV is complete in introducing lines into squares. Still we are not happy. We have not variation. As we work we find that by grouping two or more lines we gain the dark of a pattern, illustrated in Figures V and VI. This produces variety and, naturally, adds more interest without destroying the big space of the design. Figure VII is simple and harmonious, while VIII and IX are crowded and heavy. Figure X is the most satisfactory of all. We must always keep in mind the areas of white to secure the pleasing contrast of space and mass.

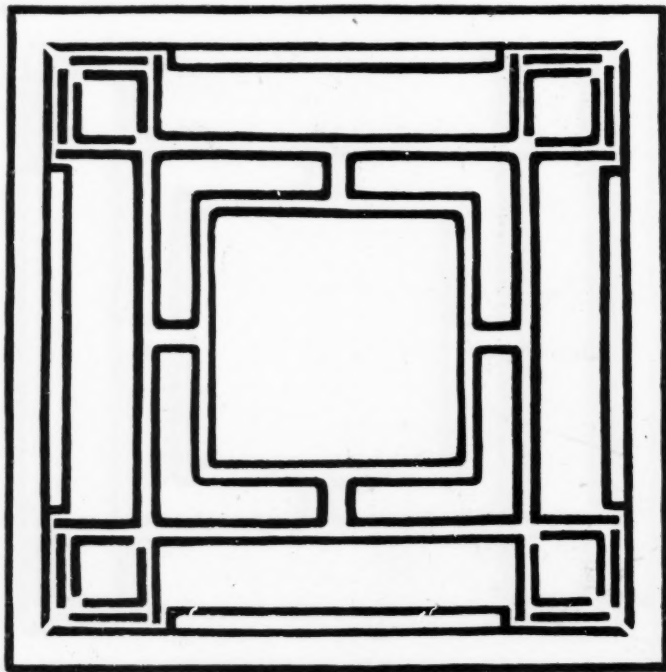
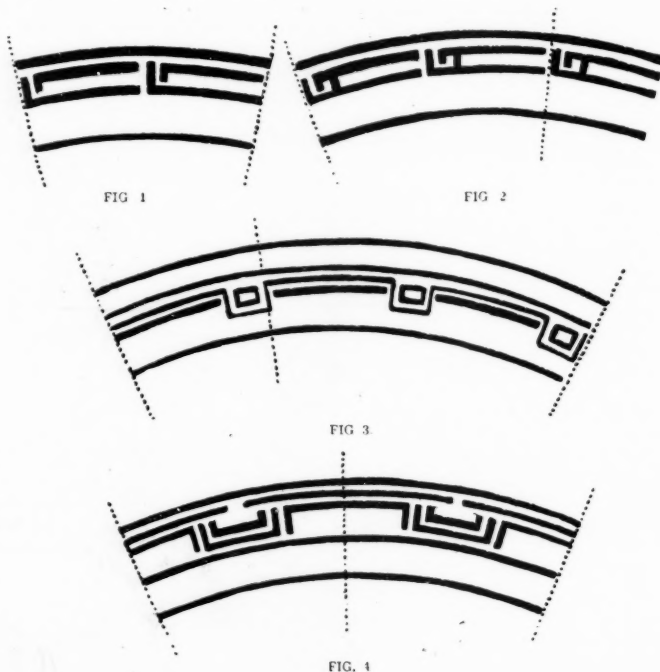


PLATE II

Plate II. We have in this square an example of the arrangement of light and dark in design. This is a square within a square. By placing other lines in various spaces, the square is well filled and complete. By the grouping of the three parallel lines in the corners, we have the dark or mass balanced by the light (the large space enclosed by the double line). Note the various small spaces which balance the large space.

Here we have four examples of plate borders, formed by the grouping of straight lines which flow with the structural lines. Keep in mind the light and dark here as well as in the

squares. Think of the proportion of the border to the size of the plate. Figure 1 lacks interest, for we have no small space to balance the large space; yet the grouping of lines is interesting. So let us bring in a line from the edge as illus-



trated in Figure 2. See how the design sparkles. Figures 3 and 4 are the same motif arranged in different proportions by varying the relative length of spaces and masses. Figure 4 is most satisfactory because the lines are closer to the edge of plate, that part of the rim which will admit of the heaviest decoration.

Exercise II

Problem I.—Send in six examples of squares broken up by lines into space and mass arrangements; size of squares two and one-half inches. It is well to take your practise paper and a soft lead pencil and make a number of squares. Pin them up where you can see them; study them; consider the masses and spaces from a distance. Select six of the best; execute them carefully in India ink and send them in for criticism.

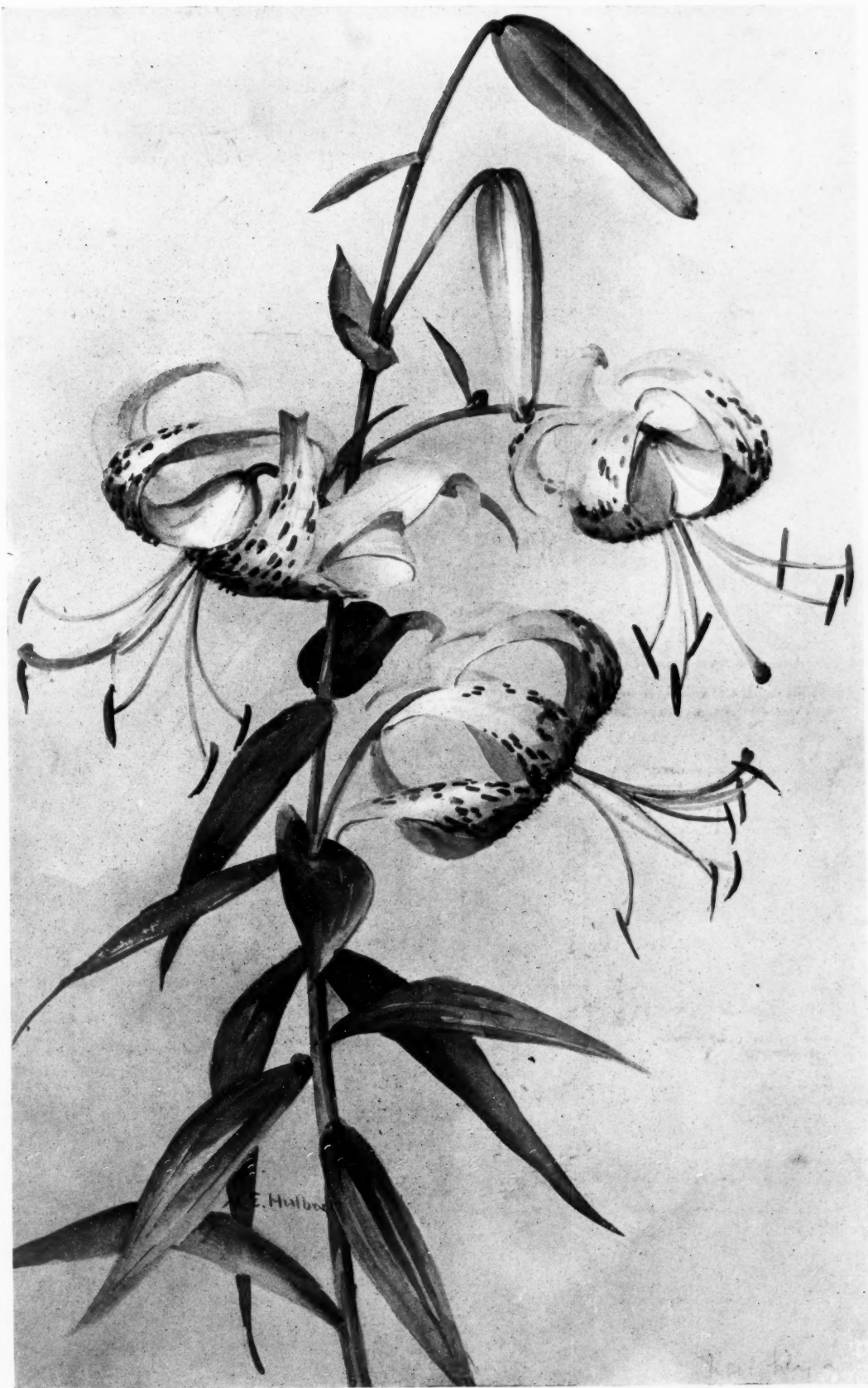
Problem II.—Send in in India ink three examples of line grouping in a rectangle two by three inches. These are to be carried out in the same way as the squares. The lines must be in harmony with the structural lines.

Problem III.—Send in two squares, each five inches. Place a two-inch square in the center of each. The space between the squares is to be broken up into spaces and masses. Consider the big space first. Arrange the lines so that the square seems complete and does not cry out for more decoration. This problem should show simplicity and strength of lines. Avoid the confusion which results from crowding a number of lines into a small space. The background should receive as much attention as the decorative elements placed upon it, for the background always forms a part of the design.

Problem IV.—Send in at least four plate borders, using any sized plate you may desire to decorate. Later we shall execute this problem in color.

Questions

1. Are your India ink lines weak? They must be firm and heavy, but never coarse or careless. Make all lines uniform.
2. Are your lines grey? They should be black.



TIGER LILY—M. E. HULBERT

(Treatment page 97)

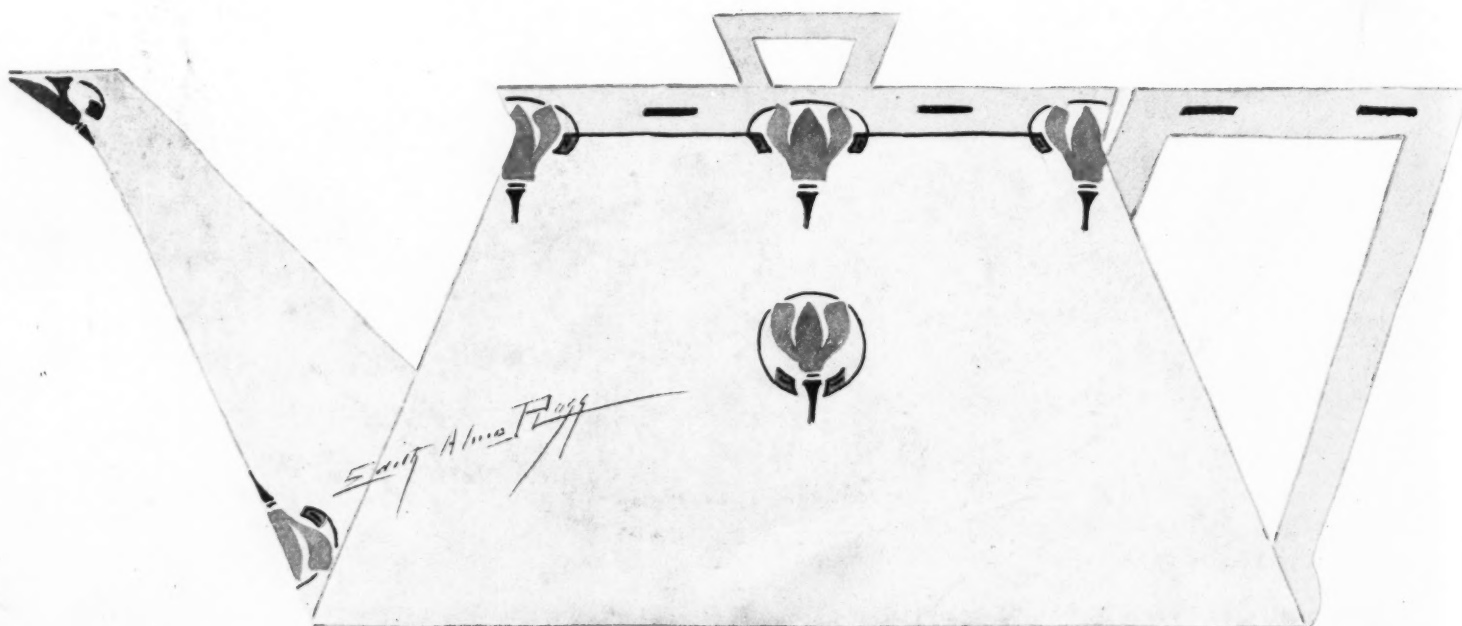
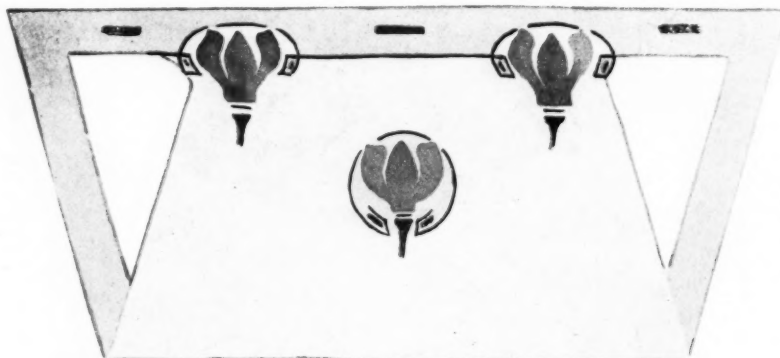
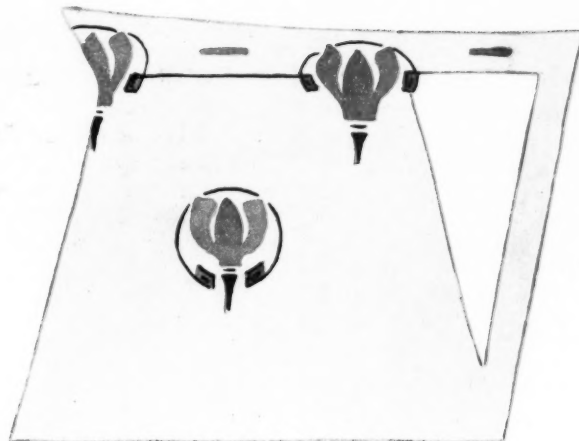
3. Do you feel that the large space in your large square is balanced by smaller spaces?
4. Are the lines in your rectangle in harmony with the structural lines? Do not let any space look empty.
5. Will your borders seem heavy if you carry the design out in gold on china?



TEA SET

Edith Alma Ross

ALL black in design is Gold. Paint flower with equal parts Sea Green, Deep Blue Green and Pearl Grey—rather heavy. The light grey space a thin wash of Sea Green.



TEA SET—EDITH ALMA ROSS

TIGER LILY (Page 95)

M. E. Hulbert

FIRST Firing—Draw design in carefully. Paint flowers with Blood Red and Violet. Use a little Deep Blue Green with Violet in the very lights. The stems are quite a reddish brown. Use Blood Red, a little Ruby and Black. The leaves are Shading Green and a little Black. The light leaves are a greyish green, use Apple Green and Violet No. 2.

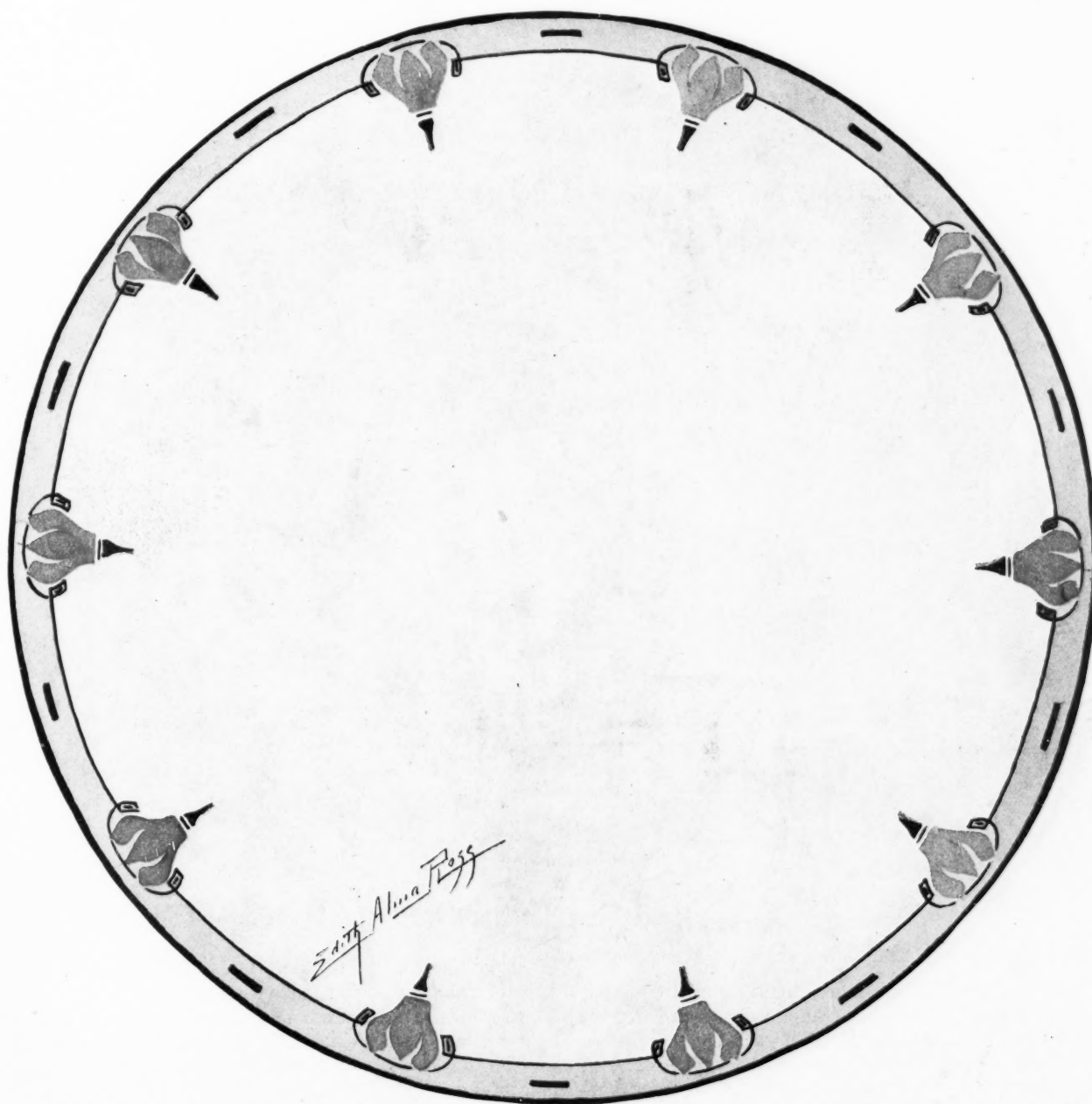
Second Firing—Wash a background of Violet No. 2, Grey for Flesh and Blood Red. Retouch design with same colors as used in first firing.

RAGGED DALHIA (Supplement)

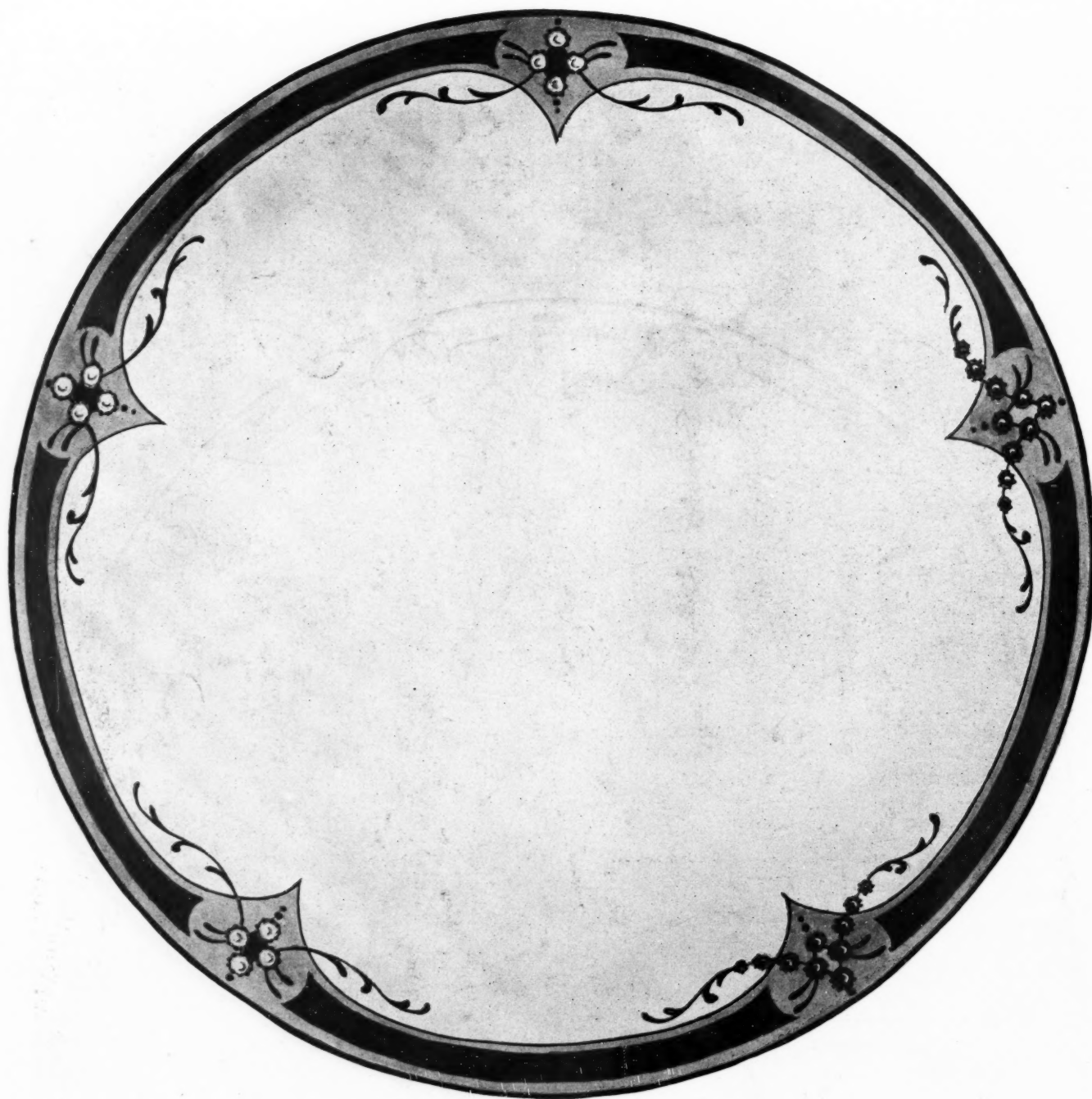
Elizabeth T. Priest

FIRST Firing—Outline design with Grey for Flesh, then fire.

Second Firing—Wash background in with Apple Green and a little Violet; flowers are painted in with Yellow and a little Brown Green in centers; the pink is Rose painted on very thin. Paint leaves with Moss Green and Brown Green; stems are Violet and a little Brown Green. Third Firing—Strengthen the centers of flowers with Brown Green and Rose, the leaves with same colors used in second firing.



TEA SET—EDITH ALMA ROSS



PLATE—IDA C. FAILING

CENTER of plate, Yellow Ochre, light. Half tone, Dull Green on the Olive Shade (Empire Green and Ochre). Dark portion, Ruby dusted twice (thin each time). Jewels, Ruby or a rich Green, harmonizing with half tone. Raised gold scrolls and settings for jewels. Center of group of jew-

els, light like center of plate. Dark bands without outlines. Line of flat gold edging half tone.

Second Fire.—Dark bands, Turquoise Blue. Half tone, lighter Blue. Cream jewels. Center of plate Cream.

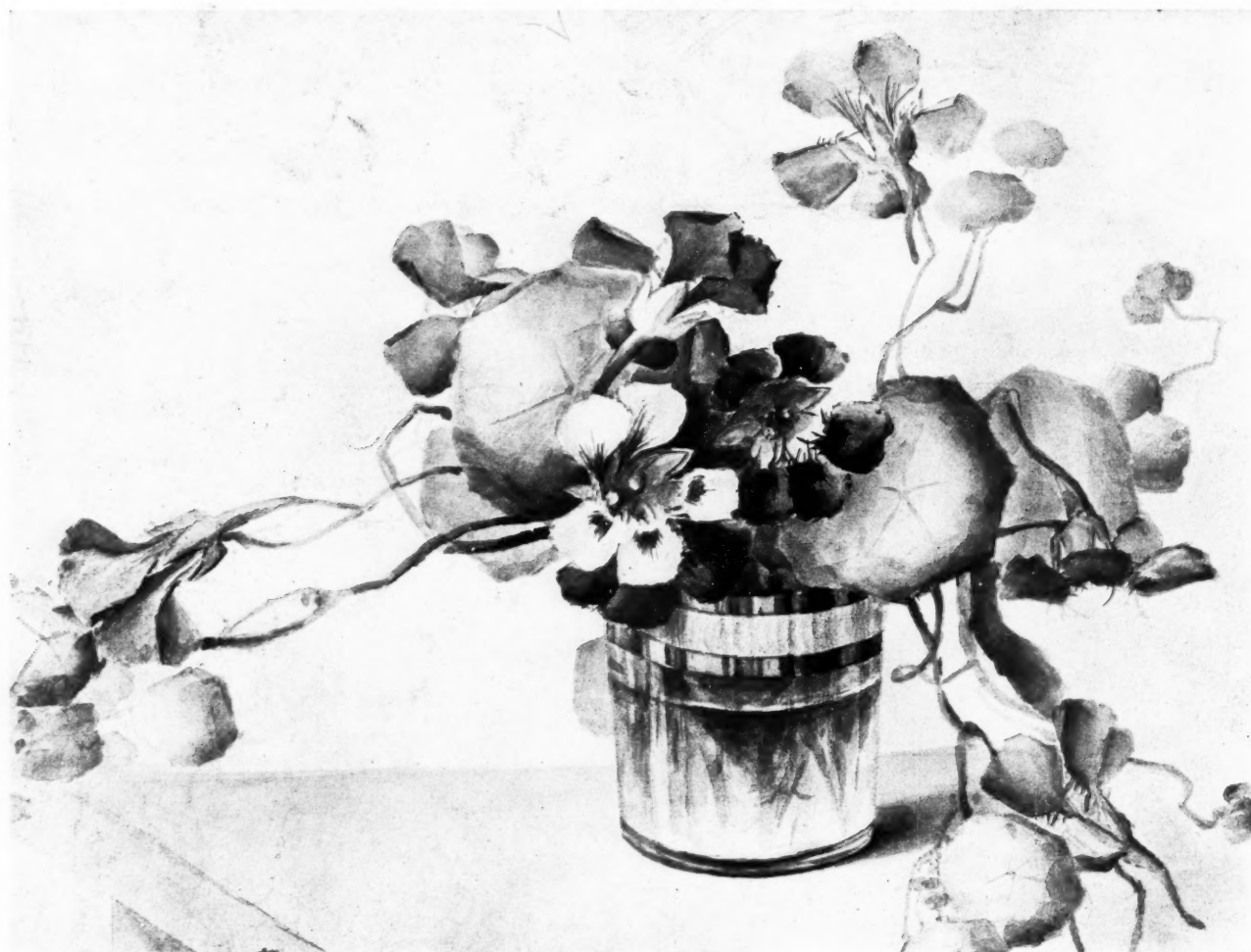
Third Fire—Two shades of Green. Very delicate pink in center of plate. Deeper pink jewels.



HONEYSUCKLE—ALICE WILLITS DONALDSON

Treatment by Jessie M. Bard

SKETCH in design. Paint in background with Apple Green, Yellow, Violet. Paint leaves with Shading Green and Copenhagen Blue. The flowers are Yellow very delicate and a little Yellow Brown and Blood Red. Second Fire—Use same colors as first fire for touching up.



NASTURTIUMS—M. TIMBERLAN

FOR flowers use Yellow Red and Albert Yellow, Blood Red and Ruby. The markings are Blood Red and Auburn Brown. The centers are Yellow Brown and Brown Green. The leaves are Shading Green, Moss Green and Apple Green. Wash background with Yellow Brown and Violet No. 2, touches of Brown Green.

Second Firing—Retouch with colors in first firing.

WATER COLORS

Draw design in carefully, then paint a thin wash of Yellow over entire paper. While moist paint in lightest flower with Lemon Yellow, touches of Hooker's Green No. 1. The markings are Vermillion. The heart is Yellow Ochre and Hooker's Green. The deepest flowers are Carmine and Burnt Sienna. The deepest tones are Carmine and Hooker's Green No. 2. The centers are Hooker's Green No. 2 and Yellow Ochre. The medium toned blossoms are Indian Yellow and Yellow Ochre with touches of Vermillion. The leaves are Hooker's Green No. 2, Yellow Ochre No. 2. The stems are Hooker's Green No. 2 and touches of Yellow. The background is Hooker's Green No. 2, Cobalt Blue, touches of Carmine and Payne's Grey. The table is Ochre No. 2, Burnt Sienna, touches of Hooker's Green. The glass has same coloring as in flowers and leaves with Cobalt washed through these colors.

NASTURTIUMS

Helene Warder Beggs

FOR flowers use Yellow Red and Albert Yellow, Blood Red and Ruby. The markings are Blood Red and Auburn Brown. The centers are Yellow Brown and Brown Green. The leaves are Shading Green, Moss Green and Apple Green; wash background with Yellow Brown and Violet No. 2, touches of Brown Green.

Second Firing—Retouch with colors used in first firing.



VASE, NASTURTIUMS

Hannah B. Overbeck

OIL over entire surface, dust with Pearl Grey and a little Albert Yellow. Second Fire—Paint flowers with a flat wash of Blood Red. All other dark parts of the design with two parts Shading Green, one part Apple Green and a little Blood Red.

Third Fire—Oil the remaining spaces. Dust background through center of the vase with Pearl Grey and a little Albert Yellow and dust the darker background with Pearl Grey, a little Apple Green and a touch of Violet No. 2.

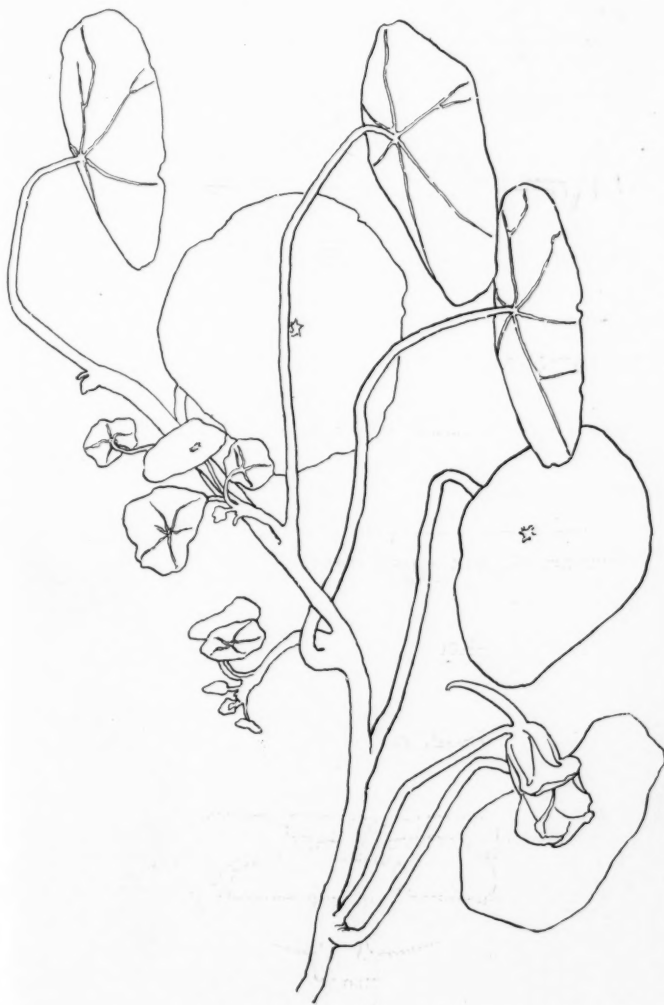


NASTURTIUM BORDER FOR SALAD SET—ARKA B. FOWLER

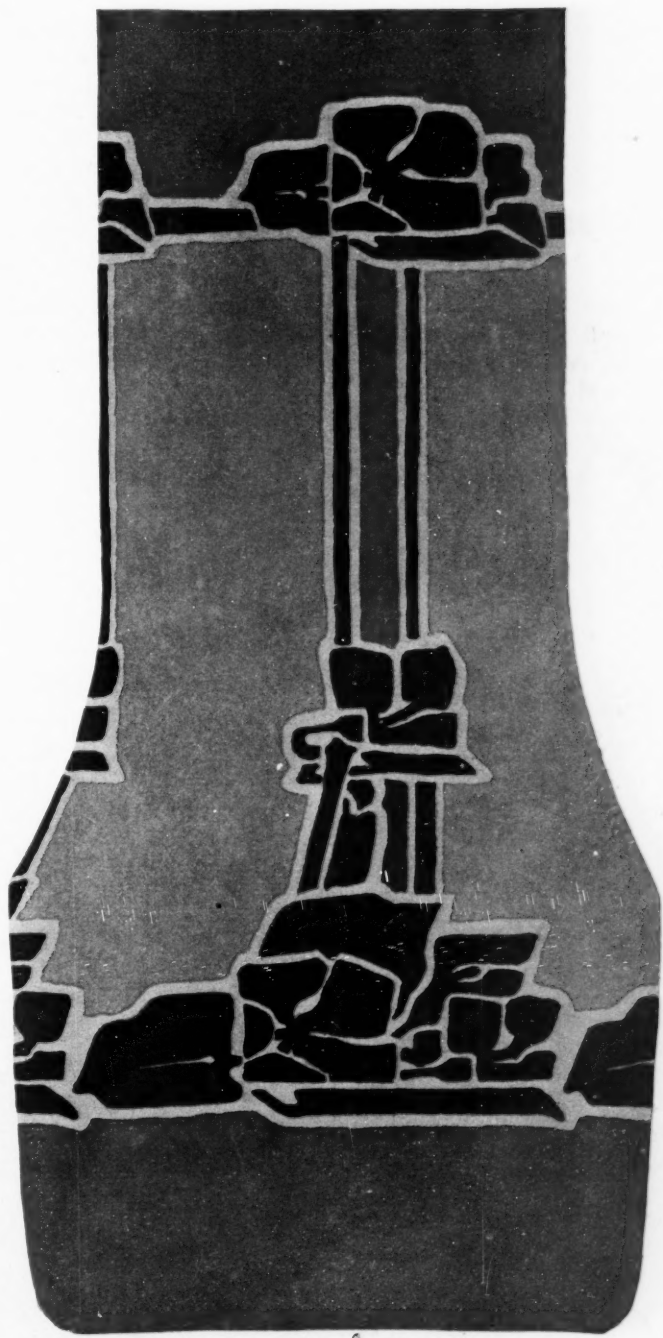
FIRST Firing.—Paint flower in light wash of Capucine Red (it must be strong enough not to fire out), and calyx, stems and leaf in Grey Green.

Second Firing.—Tint entire design in Mason's Neutral Yellow.

Third Firing.—Outline in Gold.



NASTURTIUMS—HELENE WARDER BEGGS



VASE, NASTURTIUMS—HANNAH B. OVERBECK

CONVENTIONALIZED NASTURTIUMS

Helene Warder Beggs

NUMBERS 1, 2 and 6. Paint in flowers with Albert Yellow one part, Yellow Brown one-half part, and a little Grey for Flesh. Stems, Apple Green and a little Violet. Leaves Shading Green one part, Moss Green one-half part, Grey for Flesh, one-half part. Background above design Yellow Brown two parts, Blood Red one part, Grey for Flesh one-half part. Background below design Albert Yellow and Pearl Grey. Outline with Grey for Flesh.

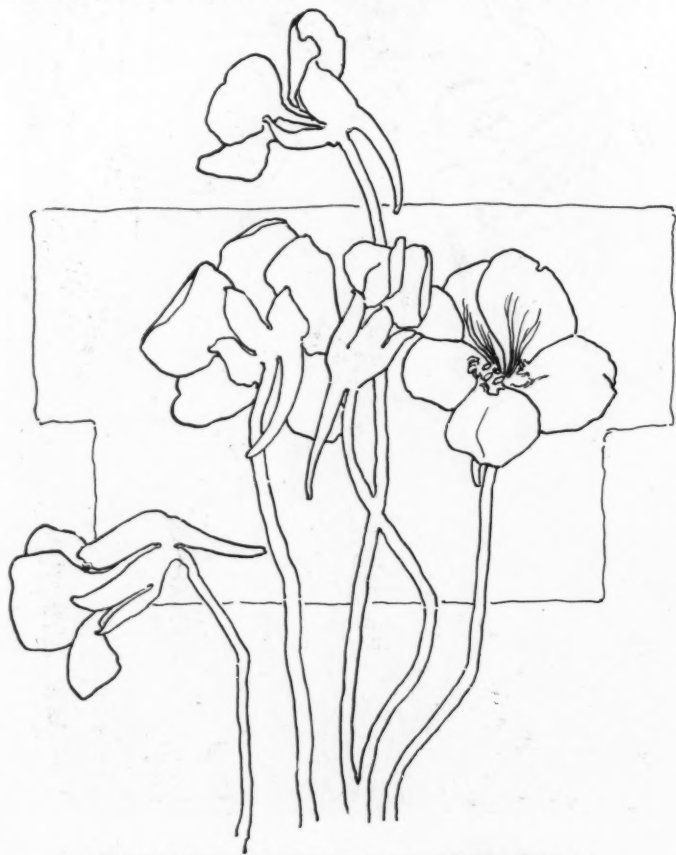
Numbers 3, 5. Outline design in Black. Stems and buds Apple Green, a little Shading Green and a little Grey for Flesh. The partly exposed petal Yellow Brown and a little Yellow Red. Background above design Light Green Lustre, below design Yellow Brown two parts, Grey for Flesh one-half part.

Number 4. Outline in Gold. Leaves Apple Green and a little Yellow. Stems Shading Green, a little Banding Blue and Black. Wide panel between units Light Green Lustre. Background a thin wash of Blood Red two parts, Yellow Brown one part.

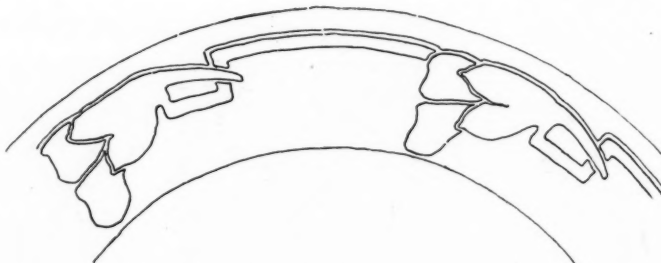
Number 7. Can be used as medallions on cup and saucer or any small pieces. Stems and outline of flower Gold. Small spots in center Yellow Red rather heavy. Petals of flower Yellow Lustre. Connect the medallion with Gold bands.

Number 8. Outline design in Black, buds and stems Yellow Brown and a little Grey for Flesh. Tip of bud Yellow Red. Leaf Brown Green and a little Auburn Brown. Wide band between units Blood Red and a little Grey for Flesh. Background Pearl Grey and a little Apple Green.

Number 9. Outline design in Black. Flower Yellow Brown Lustre. Stems Gold. Background of flower Yellow Lustre, all other background Pearl Grey and a little Yellow.



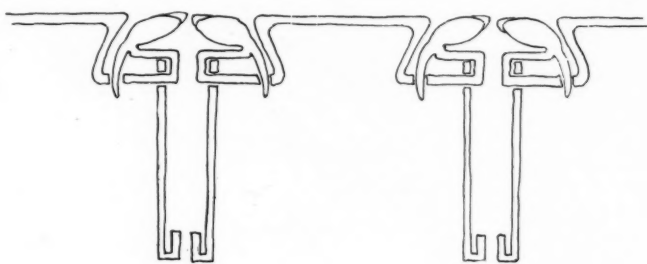
NASTURTIUMS—HELENE WARDER BEGGS



No. 1



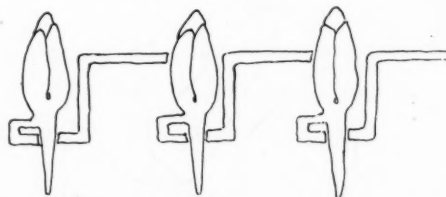
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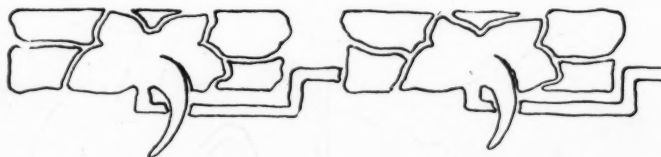
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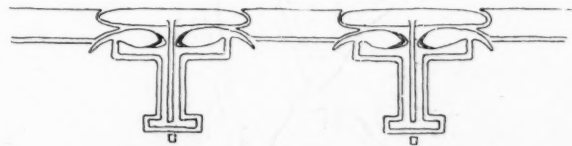
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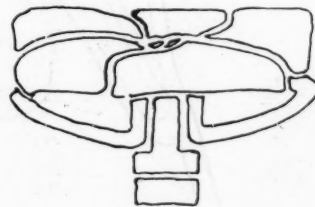
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No. 8



No. 9



No. 7

CONVENTIONALIZED NASTURTIUMS—H. W. BEGGS

TOILET BOX—NASTURTIUMS

Henrietta Barclay Paist

OUTLINE the design with black using the water mixture and then tint the entire piece with Mason's Neutral Yellow.

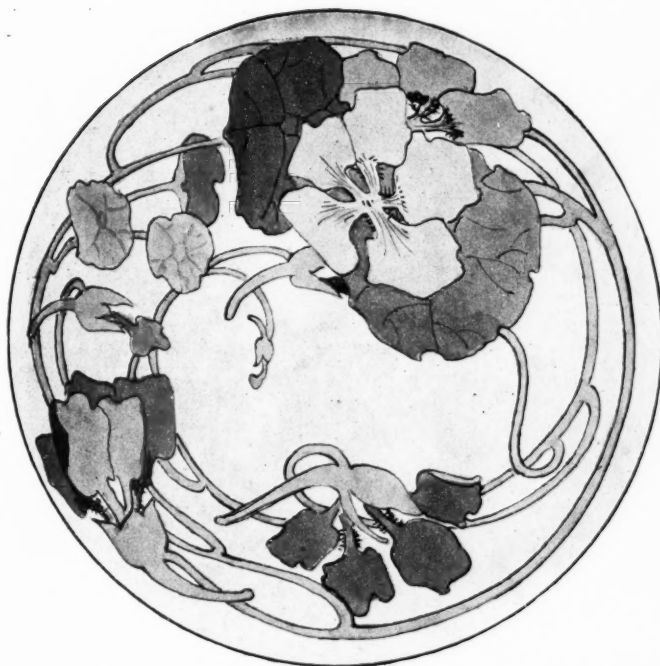
Second Fire.—Lay the flowers with Lemon Yellow, Albert Yellow, Yellow Brown and Yellow Red, distributing according to values, so that they will balance. The calyx of flowers is always Lemon Yellow. For the leaves and stems use Olive Green to which add a little Neutral Yellow to soften. The inside panel on the lower part of Box is to be Orange Yellow. Use Fry's Imperial Ivory or any mixture that will produce a good orange color; the stems around the panels are of course green. It will need two paintings to produce the desired strength of coloring, and if necessary in the last fire go over the outlines.

ZINNIA VASE (Page 105)

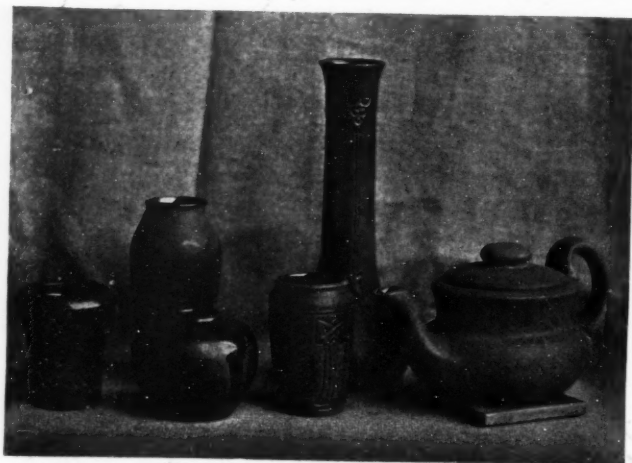
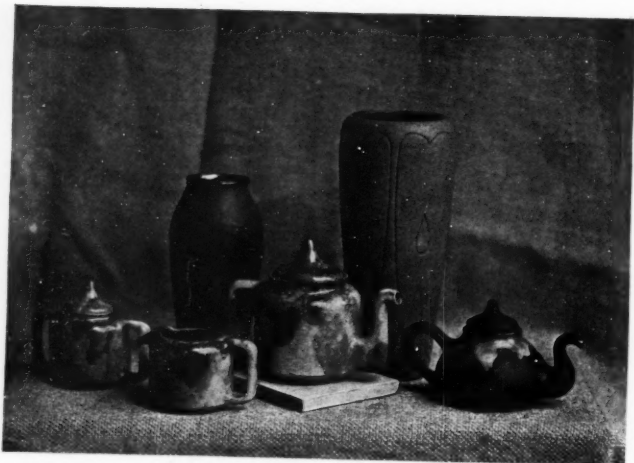
Alice W. Donaldson

OUTLINE design in Black.

Second Fire—Paint a wash of Albert Yellow for the lights in flowers and equal parts Yellow and Yellow Brown for shadows. Light leaves and stems Apple Green and a little Moss Green. Dark leaves and shadow side of stems is Brown Green, a little Moss Green and a little Violet. Paint background in flat with Grey for Flesh and a little Yellow Brown.



NASTURTIUMS—MARY OVERBECK



SHAWSHEEN POTTERY



SHAWSHEEN WARE

SHAWSHEEN Pottery is made by a guild of three members. It was first made in Billerica, Massachusetts, in the spring of 1906, and a year later removed to Mason City, Iowa, where it is now made.

In the beginning this was hand-coiled ware and as such attracted considerable favorable attention. It was shown principally at Bradstreet's in Minneapolis, the A. & C. and Doll & Richards in Boston.

When the Dahlquists decided to establish their own pottery they took the name of Shawsheen from a beautiful brook meandering through the meadows near their home, which Winthrop Pierce had made well-known through his canvases. The name Shawsheen is an Indian word meaning "meandering" and was taken as a symbolic name because formalism is so nearly impossible in the handbuilding of pottery, and because this primitive method is made most familiar to us by the Indians.

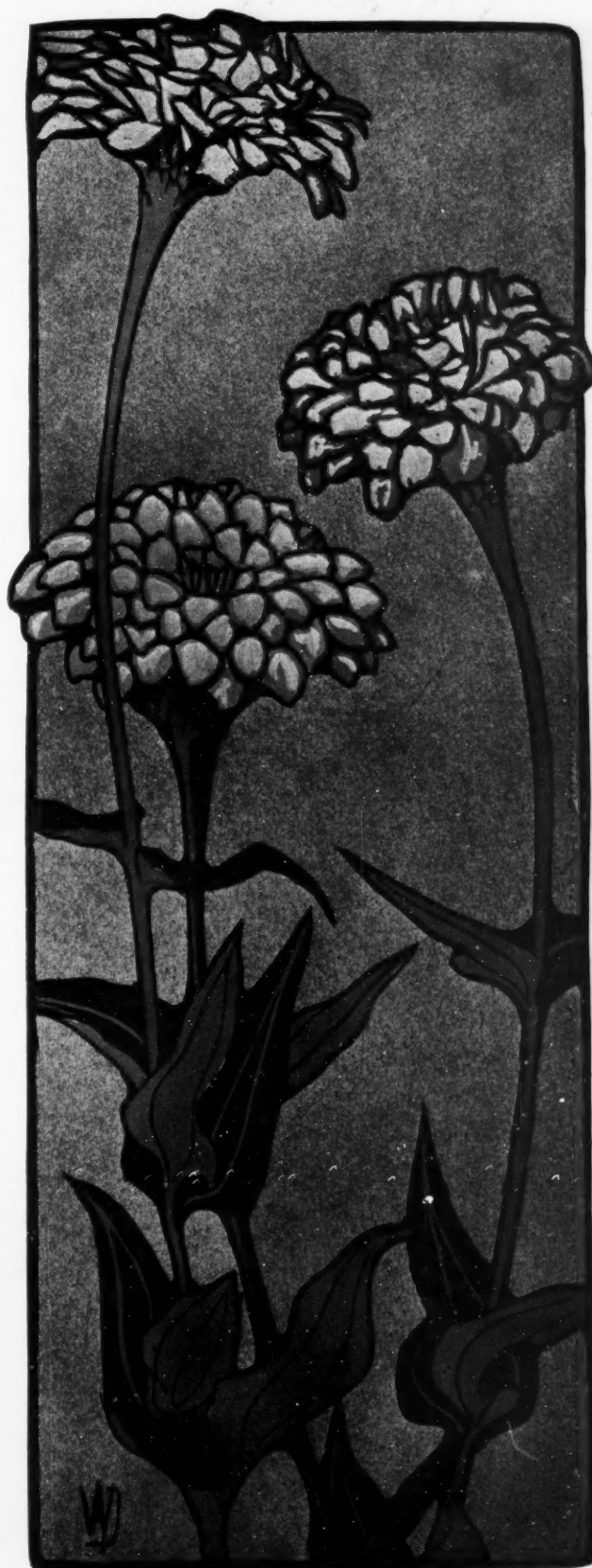
The name had another significance, for many unique and striking flowers in the Shawsheen meadows were taken by the Dahlquists for decorative suggestions.

Mr. Dahlquist is not only a potter but a painter as well, and after an early and thorough training in Minneapolis in that department of art, studied for a time in the Chicago Art Institute. Later he attended the Art Student's League in New York. His pastels exhibited in the Doll & Richards gallery in Boston in 1906 attracted very favorable notice.

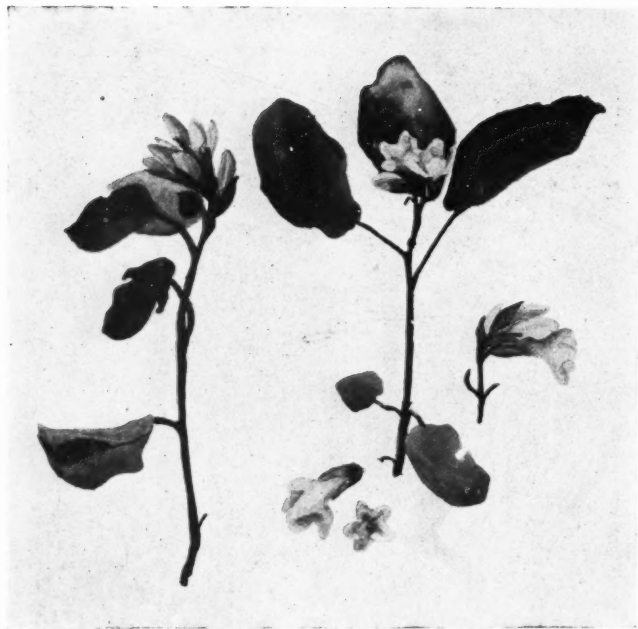
Mrs. Dahlquist was also a student from the Minneapolis School but had other training, both in the Art Institute in Chicago, under Rosa Childe Nichola and others in water colors. Close association with Miss Lucy Perkins, now a well-established sculptor and potter in New York, was responsible for her attention being turned to modelling and hand-coiling. From her enthusiasm sprang the guild.

After removing the work to Mason City, the two members of the guild there, Mr. and Mrs. Edward Dahlquist, began throwing a considerable portion of the shapes on the wheel. Every department of the manufacture of Shaw-

sheen is carried out by the artists themselves. The designing, throwing or building, decorating, glazing and firing is all their own.



ZINNIA VASE—ALICE W. DONALDSON (Treatment page 103)



ARBUTUS—EDITH E. LONG



TEA JAR, ARBUTUS—EDITH E. LONG



BREAD AND BUTTER PLATE, ARBUTUS—EDITH E. LONG

PLATE—ARBUTUS

Edith E. Long

OUTLINE design in Gold. Leaves two thin washes of Hasburg's Green Gold. Background of border a very thin wash of Yellow Lustre. Paint flowers, buds and stems with a thin wash of Blood Red.

TEA JAR—ARBUTUS

Edith E. Long

OUTLINE design in Black. All background with Light Green Lustre.

Second Fire.—Go over dark background with Dark Green

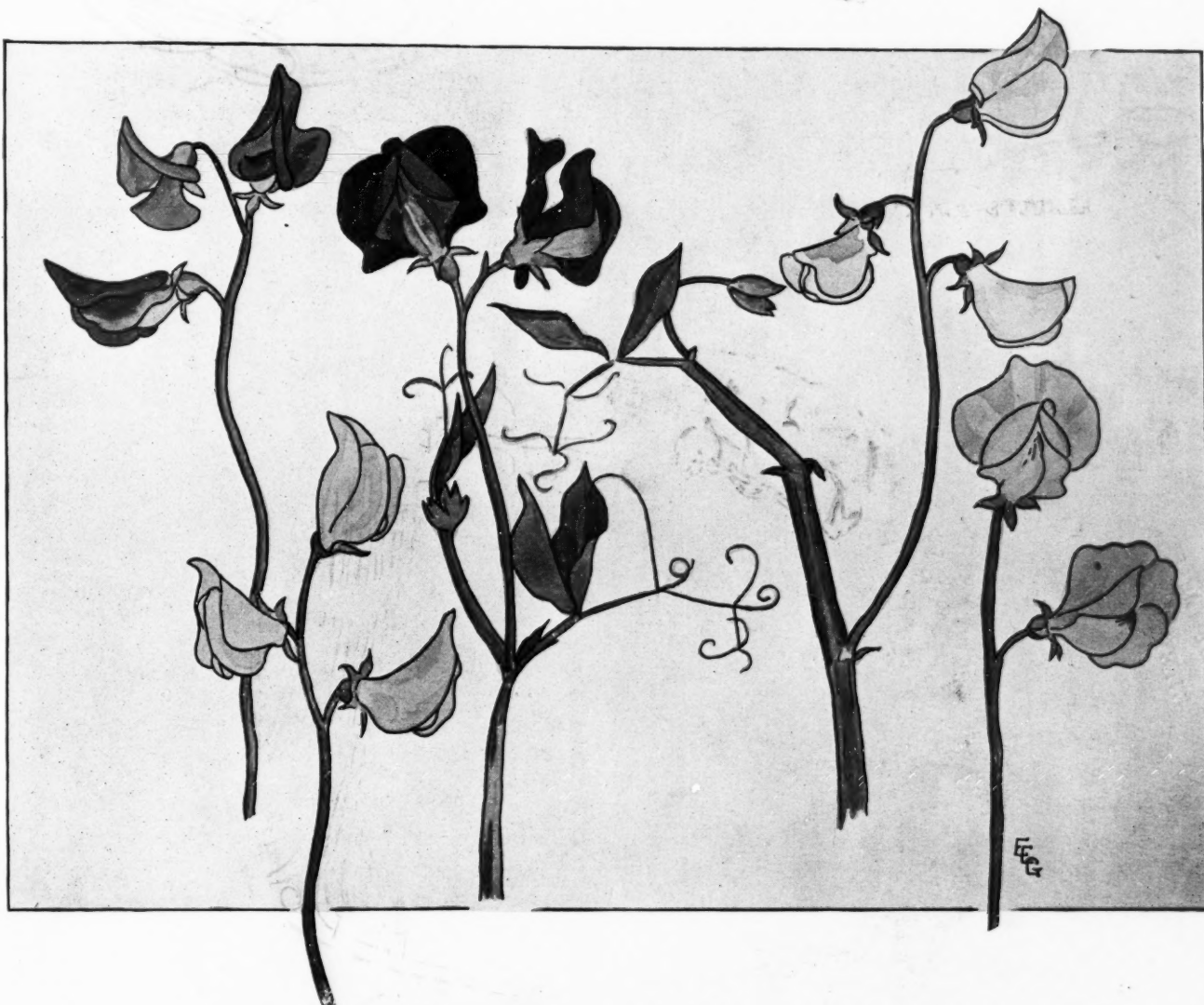
Lustre. Leaves, stems and caps of flowers Light Green Lustre. Flowers and buds Yellow Lustre.

ARBUTUS

Edith E. Long

THE leaves are painted in with Yellow and Moss Green for the warm colors and Apple Green for the cooler greens. The darkest greens are Shading Green and Brown Green. The flowers are Rose. The stems are Yellow Brown, Blood Red for the light side and Auburn for the darker side of stem.

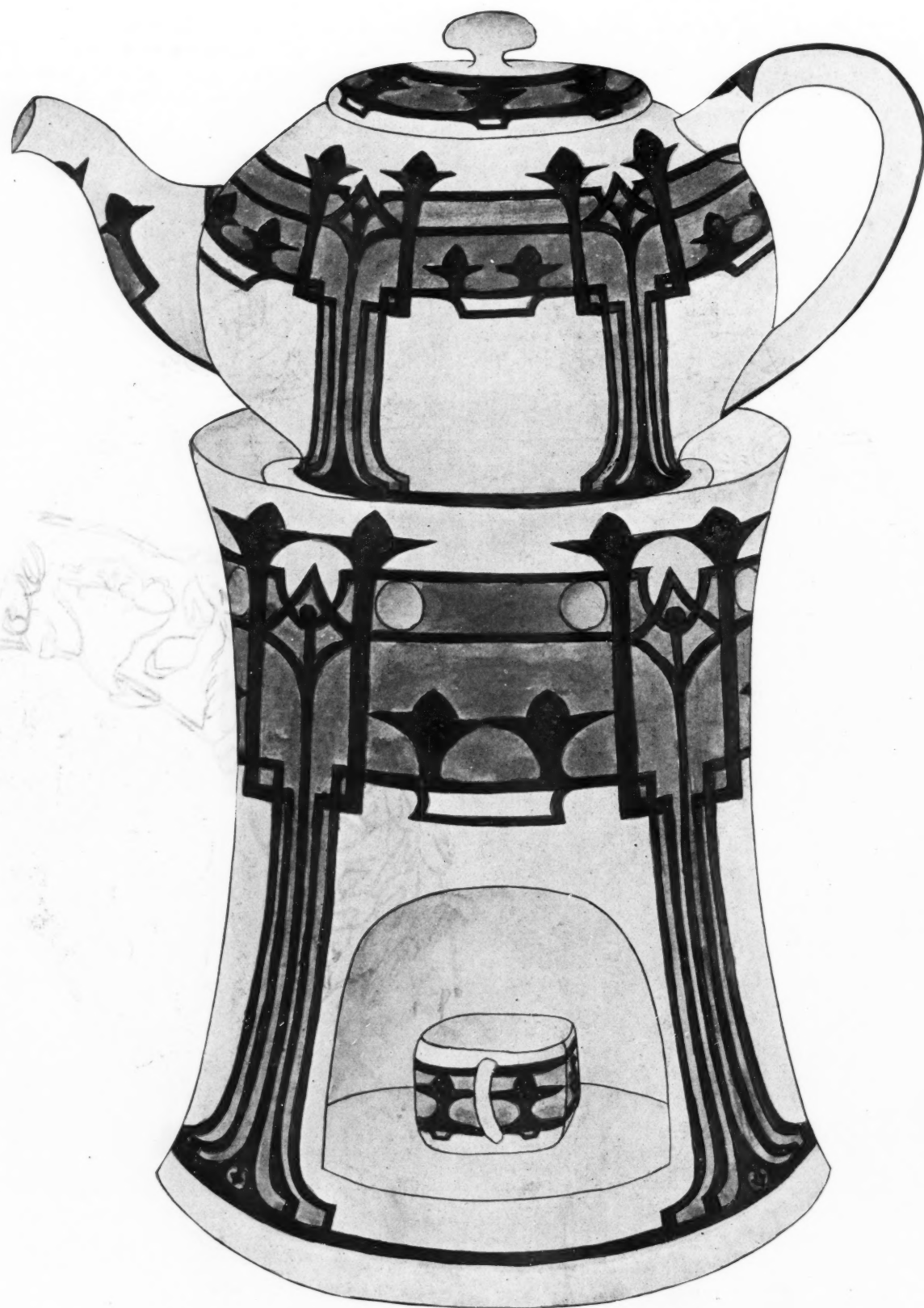
Second Firing—Use same colors used in first firing.



SWEET PEAS—ETHEL E. GATES

RED peas are painted in with Blood Red and a little Ruby. Pink peas are Blood Red very thin for first firing. Shade toward stem with a thin wash of Yellow Rose for the second firing of the pink peas.

Violet sweet peas are Deep Blue Green and Violet No. 2. The caps are pale green. For this use Apple Green and a little Yellow. The leaves are Moss Green and Shading Green. The tendrils are Yellow Green.



NIGHT LAMP—LEAH H. RODMAN

NIGHT LAMP—LEAH H. RODMAN

Treatment by Jessie M. Bard

IN making your tracing for this design round off all the points a little so you will not feel them. Carry out design in Gold. The grey background between panels carry out in rather thin wash of Yellow Brown Lustre. The light background is white or can be tinted with Pearl Grey and a little Yellow.

STUDIO NOTE

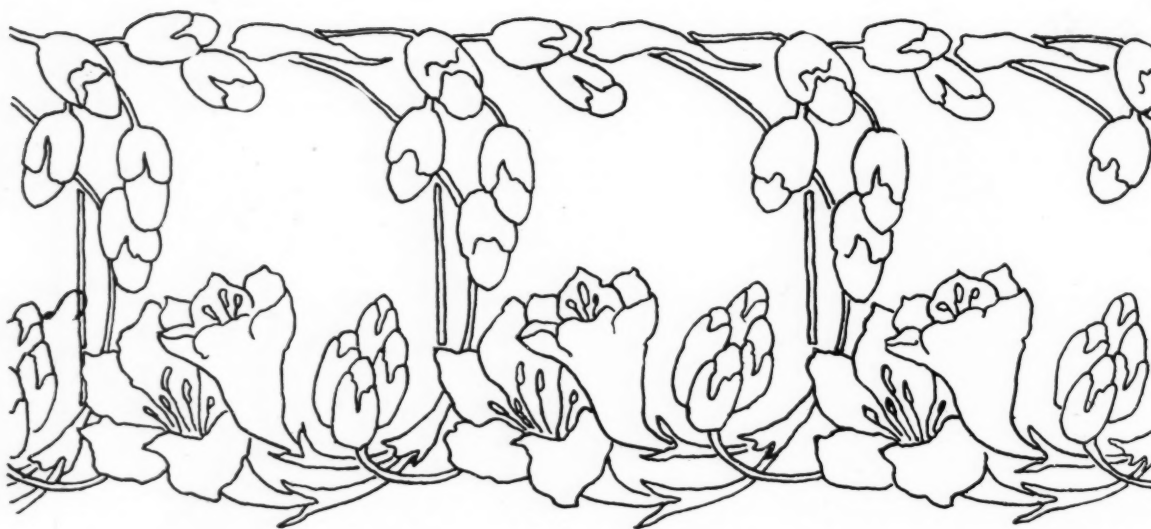
We wish to correct a slight error in a "studio note" appearing in the August issue, which implied that Mrs. Dorothea Warren O' Hara had given up her work entirely. We are informed, on the contrary, that she will soon occupy an artistic studio in the Maxfield Parrish House, in the Gramercy District, New York City.



SWEET PEA PLATE—MARIE A. LOOMIS

PAIN'T in flower forms with one part Copenhagen Blue, two parts Banding Blue, one part Violet, outlining with same colors, also the outline of panel back of design. Leaves, stems and bands, two parts Apple Green, one part Brown Green, one part Banding Blue, outlining with Dark Green. Center of flower form Gold.

Second Fire—Paint over entire design including panel back of it and green bands with Copenhagen Blue and dust with Pearl Grey when nearly dry. The space between and around panel, rim of plate and centre is left white or delicately tinted with the Copenhagen Blue and dusted with Pearl Grey.



BORDER FOR STRAIGHT BOWL
FREESIA



FREESIA DESIGN
FOR PLATE

BORDER FOR BOWL AND PLATE OF FREESIA
DESIGN

Ella Mac Kinnon

OUTLINE in Blood Red and little Violet. Paint flowers a delicate pink using a thin wash of Blood Red. Center of flower a thin wash of Yellow Brown and Albert Yellow. The opening in bud pink same as flower. The cap is Apple Green and a little Yellow. Stems and bands Shading Green two parts, Moss Green one part and a little Violet. Background Pearl Grey and a little Apple Green.



FREESIA

Ella Mac Kinnon

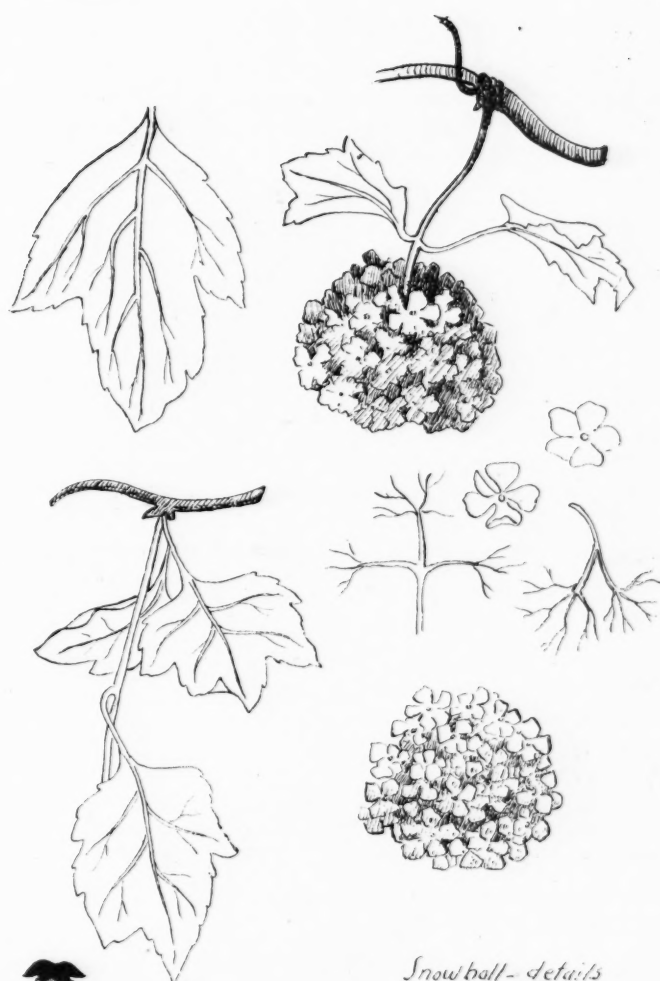
FLOWERS are a deep cream painted in with Lemon Yellow, just a little Yellow Brown and shaded with Lemon Yellow and Grey for Flesh. The stamens are Yellow Brown. The buds are Yellow Brown and Apple Green. Leaves with Moss Green and Apple Green.



PRAIRIE ROSE



OLEANDER—E. A. ROSS



Snowball—details

PRAIRIE ROSE

THE roses in first firing are painted in with Blood Red used very thin. The centers are Yellow and Yellow Brown. The leaves are Moss Green and Brown Green. Stems are Blood Red and Yellow Brown with touches of Yellow Green.

SNOWBALL

Ella E. Mac Kinnon

OUTLINE design with Grey for Flesh and fire. Second Firing—The flowers are shaded with Violet No. 2 and a little Apple Green. The center of flower is a soft yellow; use Lemon Yellow. The leaves are Moss Green, Apple Green and Shading Green.

OLEANDER

Edith Alma Ross

THE blossoms are Rose and touches of Blood Red. The centers are Blood Red and touches of Ruby. The leaves are Moss Green and Shading Green. The stems are Blood Red and Violet.

ANSWERS TO CORRESPONDENTS

Anxious—Your trouble is probably that the gold is under-fired or you may have used unfluxed gold.

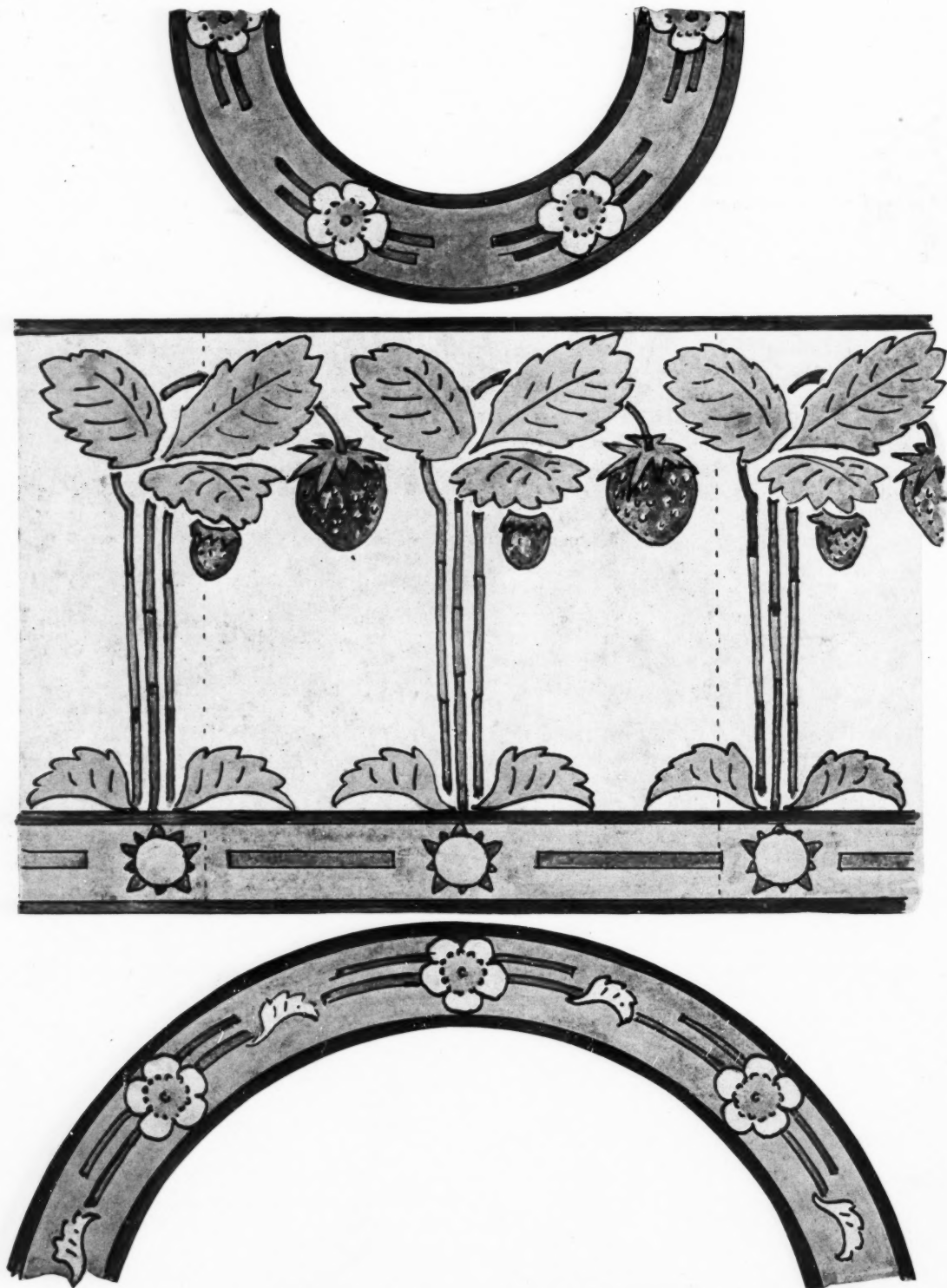
Mrs. C. L. M.—Your trouble with the Lily design for the bowl is that you probably dusted the color into the oil when too wet or applied the oil too heavy, making the first color too dark. Pearl Grey over the dark color will not help it. Use 3 parts Pearl Grey in the 1st dusting and you will not have so much trouble.

SHOP NOTE

Through an error during the vacation period we omitted an important item from the advertisement of A. Sartorius Co., viz.: "Their new catalogue, 12th edition, is now ready for distribution."

SHOP NOTE

Mr. A. J. Bader, formerly connected with the Art Academy of the American Woman's League at University City, is now engaged with B. K. Elliott Co., Importers of art materials, Pittsburg, Pa.



MARMALADE JAR—CHAS. S. BABCOCK

BERRIES Ruby Lustre, seeds White Enamel, cover second fire, Orange Lustre, leaves Light Green Lustre, stems, Dark Green Lustre, round forms at bottom Light Green Lustre put on thin, points Dark Green. Flowers on

cover and saucer White Enamel with wash of Light Green Lustre over centres, stems Dark Green Lustre, background Light Green Lustre, black band, Green Gold, background Ivory Glaze, outlines Black.